

PROGRAMME

The Magic Flute
Act I; Scene 1 (in English)

Wolfgang Amadeus Mozart
(1756-1791)

First Lady	Celia James
Second Lady	Jennifer Maines
Third Lady	Jacqui Lynn Fidler
Tamino	Eugene Burke
Papageno	Christopher Ryan

Musical Director, **Stephen Ralls**
Stage Director, **Nancy Hermiston**
Pianist, **Sabatino Vacca**

Martha
Act II (in English)

Friedrich Flotow
(1812-1883)

Lady Harriet	Adele Kozak
Nancy	Janice Paterson
Lionel	Martin Houtman
Plunket	Sean Watson

Musical Director, **Michael Evans**
Stage Director, **Nancy Hermiston**
Pianist, **Rachel Andrist**

Faust
Act II; Scene 3 (in French)

Charles Gounod
(1818-1893)

Marguerite	Maggie Brockington
Marthe	Sauna Still
Faust	René Boutet
Méphistophélès	Marcos Pujol

Musical Director, **Michael Evans**
Stage Director, **Constance Fisher**
Pianist, **Robin Wheeler**

INTERMISSION

Faust
Act III; Scene 1 (in French)

Charles Gounod

Marguerite
Siebel

Sharla Nafziger
Stephanie Petropoulos

Musical Director, **Michael Evans**
Stage Director, **Constance Fisher**
Pianist, **Stephen Ralls**

Manon
Act V (in French)

Jules Massenet
(1842-1912)

Manon Lescaut
Des Grieux
Lescaut
A Sergeant

Nathalie Morais
Torin Chiles
Marc Sottile
René Boutet

Musical Director, **James Fraser Craig**
Stage Director, **Nancy Hermiston**
Pianist, **Rachel Andrist**

The Mikado
Act II; Scene 1

Sir Arthur Sullivan
(1842-1900)

Yum-Yum
Pitti-Sing
Peep-Bo
Nanki-Poo
Pish-Tush
Ko-Ko
Friends of Yum-Yum

Jennifer Robinson
Jacqui Lynn Fidler
Shauna Still
Dan Chamandy
Michael Downie
Marcos Pujol
Jennifer Maines
Susan Lexa
Anne Marie Wright

Musical Director, **James Fraser Craig**
Stage Director, **Constance Fisher**
Pianist, **Robin Wheeler**



The Magic Flute

Wolfgang Amadeus Mozart

The Prince Tamino is being pursued through a forest by a fearful serpent and is saved from death by the intervention of three mysterious Ladies. Papageno, the birdcatcher, enters and boasts of having killed the serpent which was threatening Tamino, but is silenced by the Three Ladies who padlock his mouth and give him water and a stone instead of food and wine as a punishment for telling lies.

On the orders of their mistress, the Queen of the Night, the Ladies give Tamino a portrait of the Queen's daughter, Pamina, who they say is held captive by the wicked Sarastro and awaits rescue. Tamino vows to save her and sings of his love for her.

Papageno tries to leave, but the Ladies tell him he must accompany Tamino. They give Tamino a flute, and Papageno some bells as parting gifts before sending them both on their way with the comforting advice that they will be guided on their journey by three Spirits.

Martha

Friedrich Flotow

It is rash to go to Richmond Fair incognito, as Lady Harriet Durham and her maid, Nancy, find out. By some quirk of Fate they have been engaged as servants to two farmers, Lionel and his foster-brother Plunkett, and at the beginning of the second act are arriving at the farmhouse. The girls are forced to assume names to preserve their disguises. Lady Harriet becomes "Martha" and Nancy becomes "Julia". By the end of Act IV, of course, all hindrances to a double wedding have been removed and it is safe to assume that the young couples will love happily ever after.

Despite the improbable story, the opera is full of moments that are genuinely funny or touching. Act II contains a truly sensitive portrayal of the emotional predicament that Lionel unwittingly causes for "Martha".



Faust

Charles Gounod

Act II; Scene 3

The beginning of the opera finds Faust, an aged philosopher nearing the end of his life. Reflecting bitterly on the past, he concludes that all his learning has been useless and longs for the carefree pleasures of youth. Recklessly he summons the devil and makes a fearful pact: a return to youth will be granted at the price of his soul.

In the course of his subsequent adventures, he encounters a young maiden, Marguerite, at a county fair. In Act II of the opera, the crafty Méphistophélès has placed a jewel box in the girl's garden. Her busy-body neighbour, Marthe Schwerlein, observes that such a gift could only come from a great lord. Both women are startled by the appearance of Faust and his evil companion. Marthe is flattered by the Devil's bold and sardonic courtship as Marguerite tells Faust about her lonely life. Faust expresses his love for the girl and, as night falls, she admits that she returns his ardour, but grows frightened and begs him to leave. He agrees but is urged to return by Méphistophélès.

Act III; Scene 1

Some time has elapsed and Marguerite, abandoned by Faust, is alone and in despair. Her former friends are heard mocking her, and the young man Siebel, a friend and protector, tries to cheer her. Marguerite blesses him for his kindness as she prepares to visit church - there to pray for Faust and the child she will bear him.



Manon

Jules Massenet

In the Abbé Prévost's novel, *Manon Lescaut*, the passionate love of the Chevalier Des Grieux for a fickle young woman appears as one of the great tragic passions of literature. Massenet's opera keeps the love story paramount in a musical setting of melodic beauty and exquisite craftsmanship.

Manon's irresistible longing for wealth and luxury has wrecked the simple happiness first enjoyed by the two young people. Elevated to a glamorous position in Parisian society, she finds that she is still drawn to her first love who has tried to find peace in a religious life. An apparent reconciliation is shattered by an act of revenge taken by one of Manon's scorned suitors and the turbulent love affair reaches its nadir in her arrest.

The final scene of the opera finds the Chevalier Des Grieux and Manon's cousin, Lescaut, on the road to Le Havre, from where Manon is to be deported to Louisiana. As the convoy of fallen women passes by, Lescaut manages a bribe with one of the guards and Manon is released to her Des Grieux. Prison and misery have broken her health and spirit and, after begging forgiveness, she dies peacefully in the arms of her beloved.

The Mikado

Sir Arthur Sullivan

Nanki-Poo, the son of the Mikado, has sworn to help Ko-Ko, the Lord High Executioner of Titipu with his quota of killings by putting his own head on the chopping block. In return, he asks for the hand of Ko-Ko's beautiful ward, Yum-Yum for the month before his execution, which Ko-Ko gives reluctantly as he means to marry the girl himself. As Act II opens, Yum-Yum's school friends are preparing her for her wedding with Nanki-Poo and in her "artless, Japanese way", the bride sings a beautiful song of praise to the sun, the moon, and herself. Joined by Yum-Yum's friend Pitti-Sing and the nobleman Pish-Tush in a madrigal, the lovers try desperately to be happy as their wedding approaches, but the slated death of the groom inevitably puts a damper on the celebrations. To make matters worse, Ko-Ko now runs in to announce that the wife of a man who has been executed must be buried alive, and observes the great consternation of Yum-Yum and Nanki-Poo with malicious glee.





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